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TERM PAPER

IN TRANSLATION STUDIES

Peculiarities of reproduction into Ukrainian language of units of the semantic field «FEAR» in American discourse of dystopia genre (case study of the novel A Clockwork Orange)

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КУРСОВА РОБОТА
З ПЕРЕКЛАДУ

**ОСОБЛИВОСТІ ВІДТВОРЕННЯ УКРАЇНСЬКОЮ МОВОЮ ОДИНИЦЬ
СЕМАНТИЧНОГО ПОЛЯ «FEAR» У АМЕРИКАНСЬКОМУ ДИСКУРСІ ЖАНРУ
АНТИУТОПІЯ (НА МАТЕРІАЛІ РОМАНУ A CLOCKWORK ORANGE
«МЕХАНІЧНИЙ АПЕЛЬСИН»**

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ЗАВДАННЯ
на курсову роботу з перекладу з англійської мови
для студентів IV курсу

студент _____ IV курсу _____ ПА 21-19 _____ групи, факультету перекладознавства КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**

Тема роботи Особливості відтворення українською мовою одиниць семантичного поля «FEAR» у американському дискурсі жанру антиутопія (на матеріалі роману A Clockwork Orange “Механічний апельсин”

Науковий керівник Шкута Олена Георгіївна

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Графік виконання курсової роботи з перекладу

№ п/п	Найменування частин та план курсової роботи	Терміни звіту про виконання	Відмітка про виконання
1.	Аналіз наукових першоджерел і написання теоретичної частини курсової роботи (розділ 1)	1–5 листопада 2022 р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання практичної частини курсової роботи (розділ 2)	7–11 лютого 2023 р.	
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2023 р.	
4.	Оцінювання курсових робіт науковими керівниками , підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2023 р.	
5.	Захист курсової роботи (за розкладом деканату)	2-13 травня 2023 р.	

Науковий керівник _____ (підпис)

Студент _____ (підпис)

**РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ
З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ**

студента(ки) IV курсу групи Па 08-19_факультету германської філології і перекладу КНЛУ спеціальності 035 Філологія, спеціалізації 035.041 Германські мови та літератури (переклад включно), перша – англійська, освітньо-професійної програми Англійська мова і друга іноземна мова: усний і письмовий переклад

Горбань Богдана Андріївна

(ПІБ студента)

за темою Особливості відтворення українською мовою одиниць семантичного поля «FEAR» у американському дискурсі жанру антиутопія (на матеріалі роману A Clockwork Orange “Механічний апельсин”

	Критерії	Оцінка в балах
1.	Наявність основних компонентів структури роботи — <i>загалом 5 балів</i> (усі компоненти присутні – 5, один або декілька компонентів відсутні – 0)	
2.	Відповідність оформлення роботи, посилань і списку використаних джерел нормативним вимогам до курсової роботи — <i>загалом 10 балів</i> (повна відповідність – 10, незначні помилки в оформленні – 8, значні помилки в оформленні – 4, оформлення переважно невірне – 0)	
3.	Відповідність побудови вступу нормативним вимогам — <i>загалом 10 балів</i> (повна відповідність – 10, відповідність неповна – 8, відповідність часткова – 4, не відповідає вимогам – 0)	
4.	Відповідність огляду наукової літератури нормативним вимогам — <i>загалом 15 балів</i> (повна відповідність – 15, відповідність неповна – 10, відповідність часткова – 5, не відповідає вимогам – 0)	
5.	Відповідність практичної частини дослідження нормативним вимогам — <i>загалом 20 балів</i> (повна відповідність – 20, відповідність неповна – 15, відповідність часткова – 10, не відповідає вимогам – 0)	
6.	Відповідність висновків результатам теоретичної та практичної складових дослідження — <i>загалом 10 балів</i> (повна відповідність – 10, відповідність неповна – 8, відповідність часткова – 4, не відповідає вимогам – 0)	

Усього набрано балів: _____

Оцінка:

«До захисту»

_____ (42-70 балів)

_____ (підпис керівника)

«На доопрацювання»

_____ (0-41 балів)

_____ (підпис керівника)

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INTRODUCTION

Language is a very complex notion that is constantly developing. It tends to simplification as we live in fast era. Thus, it is important to structure such difficult notion in order to perceive it adequately. One of the most common approaches for structuring the language is the notion of semantic field.

Semantic field is aimed to help perceive the language units with the help of creating the meaning bridges between the words. The semantic field consists of the core (the central word) and words that are related by the meaning. Words that directly relate to the core are located closer to the center. If we broaden the meaning and the relation of the units, the more distant they become from the words. Thus, not only words with that same meaning refer to the field but also words that are somehow connected to the meaning are also included to the field. Although, they are located more distantly to the core. As well as words, word groups, idiom and phraseological units can be also included to the semantic field.

The notion of semantic field is a useful tool in translation as the perceiving of the semantic field broadens the perceiving target language in regards of translation. It builds connections and helps translator to render source language more adequately.

The main idea of the term paper is to investigate the peculiarities of translating the units of the semantic field “FEAR” that are found in fictional discourse to Ukrainian language.

Foreign theoretical basis of the notion of semantic field, its translation and fictional discourse is represented by the studies of G. Ibsen, V. Humboldt, R.N. Meyer, Lawrence Venuti and Walter Porzig. The Ukrainian researchers of the same aspects of the paper are represented by the researches of S. Maximov, M.

Shevchenko, T. Kovalevska and K. Blyzniuk.

The rationale for the study lies in the challenges of the modernity. In the era of TikTok, YouTube Shorts, fast food and internet, difficult approaches to the language are not relevant. People tend to simplify the perceiving of language. Hence, it is important for the translator to be aware of these challenges and be adjustable to the nowadays realities.

The aim of the research is to study the peculiarities of differences of the same semantic field in English and Ukrainian languages and its translation in terms of fictional discourse.

The solution for the aim will be held in the following **objectives**:

1. studying the approaches of the research of peculiarities of semantic field and the ways it is created;
2. reviewing different ways of translation of semantic field;
3. analyzing peculiarities of the fictional discourse and analyzing the chosen material in the relevance to it;
4. translating the units of semantic field “FEAR” in the material of the research paper.
5. Analyzing the results of the research.

The **object** of research is the units of the semantic field “FEAR” found in dystopian novel ‘A Clockwork Orange’.

The **subject** of the research is contextual, cultural and stylistic features of translation of semantic field in fictional discourse.

The **data sources** are 50 units in English found in the novel ‘A Clockwork

Orange’.

Research methods include comparative method, discourse analysis, translation analysis and descriptive method.

The structure of the research includes introduction with the outline of the research, Chapter 1 with the research of semantic field, its translation and the research of the fictional discourse, Chapter 2 with translation of units of the semantic field “FEAR” and its comparison, Conclusion with the result of research, Bibliography list, List of references, Annex and Resume.

CHAPTER 1

SEMANTIC FIELD AS A LANGUAGE PHENOMENON AND TRANSLATION CHALLENGE

1.2 Semantic field as a language phenomenon

A semantic field is a group of units that are linked together by a common theme, and reflect the conceptual, objective or functional similarities of the related phenomena. It could be the semantic and content complex of a single word that has one or more meanings, or the semantic field of a group of words with similar meanings. This could include the semantic field of a specific lexical-semantic group or a group of lexemes or words. For example, words like «dog,» «cat,» «mouse,» «bird,» and «fish» are all part of the semantic field of «animals.» The significance of semantic fields in language lies in their ability to help us classify and structure our thoughts and concepts. They enable us to communicate intricate ideas and connections more effectively by utilizing a concise group of words that share a common meaning. By doing so, we can express complex thoughts and ideas more efficiently and with greater precision.

The lexical-semantic field (LSF) is defined as a set of linguistic (mainly lexical) units that are united by a common meaning (sometimes also by formal common indicators) and reflect the conceptual, subject, or functional similarity of the indicated phenomena. The meaning of a word is determined by the acquired syntagmatic and paradigmatic connections, the context of the situation, the history and cultural heritage of the nation and the reality described by this word. Fluctuations in the meaning of a word of a certain language are reflected in changes in its other lexical units and are most clearly visible in the semantic field of a given word. A semantic field refers to a collection of

words that have a similar meaning or idea. Such words can be linked in different ways, such as through synonyms, antonyms, hyponyms, and hypernyms. The significance of semantic fields in shaping our perception and communication about the world cannot be overstated. They offer valuable insights into the intricate and ever-changing characteristics of language as a human phenomenon.

The concept of semantic field was introduced in 1924 by G. Ibsen. In his work "Der Alte Orient und die Indogermanen" he interpreted it as a set of words with a common meaning. Other foreign scientists (V. Humboldt, J. Trier, J. Weisberger) used the term system. Some researchers consider the semantic field as an extralinguistic phenomenon reflected in language, and others as a phenomenon. Inquiries into the patterns of semantic connections between elements were examined in the late 1800s and early 1900s. [3, p. 57]

According to R.N. Meyer there are three types of semantic fields:

1. Natural (names of trees, animals, body parts, feelings, etc.);
2. Artificial (names of military ranks, component parts of mechanisms, etc.);
3. Semi-artificial (terminology of hunters and fishermen, ethical concepts, etc.).

Although there are different approaches to lexico-semantic field, scientists distinguish such basic features:

1. The lexical-semantic field is a set of units united by semantic links.
2. The basis of the lexical-semantic field is a nuclear component, with which the values of all members of the field are correlated to one degree or another.
3. The lexical-semantic field is a field structure that has a core and a periphery:

as it moves away from the core, the connection between the core component and the semantics of the field units weakens.

It should be mentioned that some scientists differentiate the concepts of lexical and semantic field.

Scientists have conducted various studies on semantic fields and have developed several theories about their organization and structure. According to Walter Porzig, the language itself is the field of linguistic research, therefore his «semantic fields» represent syntactic combinations of two or more words that are characteristic of the language at a particular time. His fields are verbal complexes that are simply related and consist of a verb and a subject or object, an adjective and a noun.

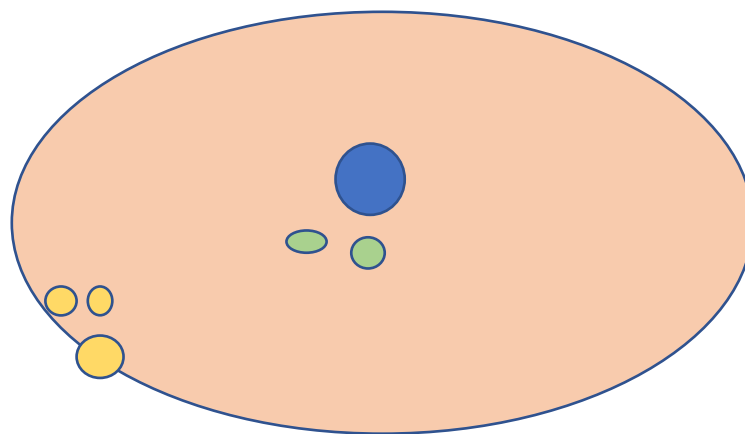
Walter Porzig traces the semantic relations of words in the following phrases [3, p. 57]:

- between an action and an object (or tool) with the help of which it occurs (kick – fist);
- between action verbs that require one subject and the subject itself (cough – a person);
- between the verb and a certain grammatical addition that it requires (to chop an onion);
- between verbs and adjectives (blind – to blind).

The problem of forming of a lexical-semantic field has been a case of studies of different researches such as K. Blyzniuk (LSF “patriotyzm” patriotism), R. Miniaylo (LSF “rybalstvo” fishing), O. Petrushenko (LSF “chas” time). On the contrary to Porzig’s study there is another approach of T. Kovalevska. According to her the semantic field is a set of words and its associations, therefore, among the tools for creating a lexical-

semantic field, she singles out the associative experiment. The notion of semantic fields is a multifaceted and intricate field of study. Scholars have proposed a range of theories and models to elucidate how these fields are structured and how they evolve over time. Such theories have practical implications in areas such as language teaching, lexicography, and natural language processing [1, p. 53–54]

A lexical element is integrated into multiple groups of words based on such factors as its word formation structure, meaning, and stylistic value. These groups, or fields, comprise relatively distinct classes of elements, forming a central layer. The outer layer consists of lexical units that belong to this class based on some distinct characteristics but belong to another field based on other properties. It is represented on the picture below where a light orange figure is a field, a blue figure is a core, green spheres are lexical units that are close to the core and yellow spheres are lexical units which are a part of periphery.



The lexical-semantic field forms lexical units that enter common intra-linguistic and extra-linguistic relations. The main organizing factor is the configuration of semantic differential features. Words that are close to the core are units that included into the field due to invariant meaning. And there are words of other communicative significance such

as archaisms that are located on the periphery due to their possible variable meaning [5, p. 313]. The theory of the field is effective as with the help of the concept of “field” scholars managed to implement the idea of the presence of a certain structural quantity that unites the vocabulary into a lexical-semantic system, where each lexeme is related to another by some of the signs. The field model gives us an idea of language as a system of subsystems that interact with each other. In this model, language is represented as a functioning system where there is a continual reorganization of elements and their relationships. As per the prototype theory, there exists a central, prototypical member in each semantic field that embodies the most typical or representative example of that category. The other members of the field are connected to the prototype to varying extents, depending on how alike or dissimilar they are.

The formation of semantic fields is an Important language process as it helps to group words by different themes, categories or concepts. It helps to understand relations between words and its meanings and also simplifies the perception of the information and improves the communication. However, it should be considered that the words that are included into the semantic field determine its boundaries and volume. Thus the relations between the words may be different.

According to the research of K. Blyzniuk there are 4 important features of lexical-semantic fields [4, p. 30]:

- The units of the fields lie in paradigmatic and syntagmatic relationships.
- These relations are systematic by nature.
- Lexical field units are mutually determined and interrelated.
- Each LSF is independent but at the same time interconnected within the linguistic lexical system.

Therefore, lexical-semantic field is a large system-structural unit of the lexical-semantic system of the language. It unites not only single language elements such as single lexemes, lexical-semantic variants on the basis of a common integral feature, but also different lexical paradigms of different levels and volumes, thus, each unit of the field appears in the entire paradigmatic complex. Structural elements of LSP are core, lexical-semantic groups (or microfields) and periphery. We can draw a conclusion about the duality of the LSP organization: the core-peripheral configuration of elements is opposed to lexical-semantic groups.

1.2 Theoretical background of translating semantic field in discourse of dystopia

The translation of a semantic field involves conveying the meaning of a group of words from one language to another. This requires understanding of the core concept or idea represented by the words in the source language and finding corresponding words or phrases in the target language that capture a similar meaning. A translated text must be rendered accurately and adequately to the meaning of the original text. The translator cannot remove or add any additional words that does not correspond to the meaning of the source text. Thus, the translating of the semantic field is a rather challenging task.

The most common way of translating the semantic field is literal translation. If we look at the structure of any semantic field, it can be noted that the words that are located the closest to the core of the semantic field are more common in different languages and in this case, they can be translated literally. As an example, we can translate the semantic field of word “LOVE” literally.

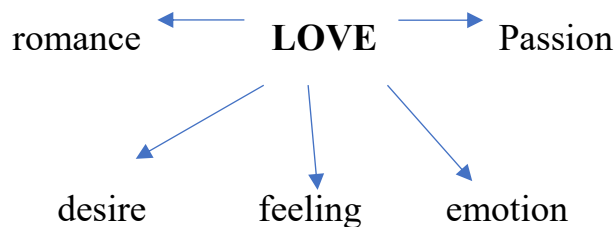


Figure 1

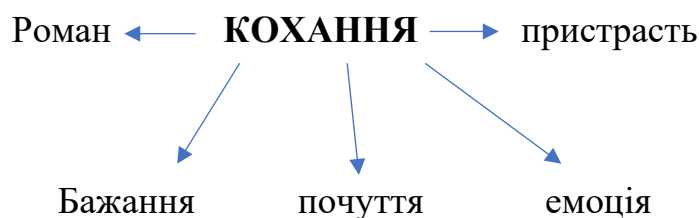


Figure 2

The words “passion”, “romance”, “desire”, “feeling” and “emotion” are the closest words to the core of the semantic field “LOVE” they have the equivalent in the Ukrainian language thus we can use the literal translation.

However, more distant words and the words that are located on the periphery of the semantic field usually have more local meaning that reflects the context, culture, and other differences of the source language.

Considering cultural, stylistic, semantic, and lexical differences, not all languages have the same set of words in a given semantic field. In such cases the translator should seek the equivalents in the target language or use the descriptive way of translation. Not always word-for-word translation renders the meaning of a given word accurately. Hence, translating of a semantic field requires a wide knowledge of a source language as well as of a target language [7].

Rendering the semantic field translator should take into consideration such indicators as history, culture and even the context in which the word of a semantic field

if used. At the same time translating a semantic field requires taking into account the subtle shades of meaning and implications conveyed by the words belonging to that field, and ensuring that the translated version captures the same level of meaning as the source language.

For example, words “loyalty” and “fidelity” also belong to the semantic field of word “LOVE” but in Ukrainian language they are both translated as “вірність”. They are synonyms and each word is used in the different context thus concretization should be used in rendering the word “fidelity” as it has a slight difference in the meaning that can be rendered to the target language.

These peculiarities should be considered when rendering the semantic field in discourse of dystopia. As it is mainly used in literature, films, different media it is important not only to translate the word or word group but also to render the meaning that was implied in the source language. The discourse of dystopia is used in the portrayal of a society or world in a state of extreme oppression, deprivation, or negative transformation. This involves the use of words that has emphasized meaning and emotional connotation. As I mentioned earlier, according to differences in languages some words of the semantic field cannot be rendered literary as such translation cannot convey the meaning that the narrator applied in the source language.

The discourse of dystopia is used not only in fictional works but it is also a major tool of news media, political speeches and social commentary. This discourse is represented in speech or text by units that critique systems of control, warn about danger or regimes, or on the contrary it is used in propaganda and is represented by words and word groups with a high emotional meaning to influence people. All of that requires the use of different stylistic devices such as metaphor, allusion, idiom etc.

These stylistic devices are also included in the semantic field of the word, however,

they are more distant from the core and mostly are connected to the center only because of the meaning that they carry. Rendering the stylistic devices, it is important for the translator to consider not only the lexical meaning of the words but also its context and cultural shade. Throughout the years different linguists studied this field of translation, they develop different methods of translation to ensure qualitative and accurate translation of stylistic devices.

Lawrence Venuti studied the translation of such stylistic devices as metaphor, irony and alliteration. According to his approach these tools are used in the source language not only as a decorative element but take an important place in shaping the meaning that impacts the text. Thus Venuti's approach is concentrated on the preserving the importance of the stylistic devices in translation and not simplifying them for the target audience.

For further reviewing of translation of semantic field of discourse of dystopia taking into consideration its peculiarities it is important to mention and consider the following approaches of translations as the most actual and accurate:

1. Transposition;
2. Modulation;
3. Descriptive translation;
4. Adaptation.

Transposition is a lexical and grammatical transformation that involves structural changes in the order of units within a word group or a sentence. This way of translation is applied to rendering idioms, word groups and sentences that belong to the semantic field.

Modulation belongs to a lexical and semantic transformation. This transformation is used when the lexical equivalent of the word is changed to a word with a contextual

meaning that is logically related to the source language.

Adaptation also belongs to lexical and semantic type of transformation. However, on the contrary to the modulation it is not aimed to change the word contextually. It differs according to the concept that is being followed. Thus we distinguish: cultural adaptation (a word group in target language is rendered according to the cultural differences), collocation adaptation (a word group in target language is rendered according to the collocations that are possible in TL), literary adaptation (a word group in target language is translated not word-for-word but is adapted to the background of TL carrying the meaning from the source language).

Descriptive translation, also known as explication, is lexical and grammatical transformation. This transformation is usually used for translating neologisms and cultural realities. Sometimes source language does not have an equivalent in target language thus this type of transformation is used to explain the meaning of word or word group that is used in the source language.

There are other ways of translation such as omission, addition, grammatical replacement that can be used in translating of semantic field, but they are not as common as literal translation, adaptation and descriptive translation.

We should be aware that semantic field mostly consists of words rather than word groups or sentences and some transformations are used more to translate complex sentences. I would suggest using semantic field as a concept that is applied to translation of discourse of dystopia. If translator understands the notion of semantic field it helps to render the text more accurately and adequately from source language into target language. This concept helps to extend the perception of dystopian discourse in order to render the meaning.

The theory of the semantic field assumes that words are not just simple

representations of concepts that humans learn through experience. Instead, they involve complex processes that are often not consciously recognized. Words are organized into fields or areas of relationships between linguistic signs, which give each sign its relative value. The semantic field is a resource that broadens the vocabulary, hence it is a very useful tool for the translator.

Overall, the most common and useful ways of translating the semantic field of dystopian discourse are literal translation and concretization. The translator should be aware that the field consists of the central word and words that are closely related by the meaning to the core. Thus literal translation is the best way to render semantic field adequately and concretization is a transformation that helps us to render related words as they have slight differences in the meaning and it is important to preserve these differences in target language.

1.3 Specifics of fictional discourse analysis

It is important to remember that the meaning of the word varies according to the context it is used with. Most of the words are polysemantic and their meaning can differ in different positions. Hence, the translation process acquires new challenges. To perform a thorough analysis of the translation of semantic field in discourse of dystopia it is important to research the discourse we are studying as different discourses determine the meaning of the word which will be used in the text.

Fictional discourse is written or spoken communication that is presented in a fictional context, most importantly it is created by author and includes different literary devices.

Thought years scholars derived different approaches to defining fictional discourse.

According to M. Short fictional discourse is perceived as imaginative or invented by both the producer and the recipient. On the other hand, M. Shevchenko describes fictional discourse as genre of text that consists of coherent remarks of characters, has its structure and performs the communicative function.

Fictional discourse comprises various literary genres and writing styles, encompassing both realistic portrayals of everyday existence and imaginative accounts of alternate worlds and eras. Linguists frequently examine fictional discourse to gain deeper insights into how language is employed to construct significance and produce artistic impressions in literature.

The main features of fictional discourse are:

1. Fictional content;
2. Narrative structure;
3. Use of stylistic and literary devices;
4. Creating an urge to interact with the text and to be engaged in the development of narration.

The main feature of the fictional discourse is that the content is presented in a fiction manner. It often presents imaginary character, events and even world, although it can be also based on real-life stories and word. It evokes emotions and engage the reader to delve into this imaginary life to entertain. But it should be also mentioned that some fictional texts carry more important function. The discourse of dystopia is one of such cases. It refers to fictional discourse, however, a genre of dystopia carries more serious connotation and function. It shows people the real world but it is emphasized to warn the society that changes should be made in order not to be the slaves of the system.

Translating fictional text is a rather challenging task as authors use different

stylistic devices, they apply different references and hidden meanings and symbols. Thus, it is important to know the basis of text analysis in order to achieve the adequacy and accuracy in translation.

Fictional discourse text analysis requires a thorough analysis of the language used, the arrangement of its elements, and the topics explored in a piece of literature. The goal of such analysis is to understand the content and its meaning and explore the language and devices the author uses to engage the reader. In this case the notion of the semantic field is a useful phenomenon as it broadens the lexicon and helps to translate the text using deeper vocabulary. The text analysis of the fictional text is a multi-faceted process and requires understanding of the text itself and the context in which the text was written. Thus such aspects as analyzing the cultural, historical and social context, research of the language and structure of the text, deep examining of the plot, character and setting of the events are the approaches that should be considered during the analysis.

According to Serhiy Maximov the communicative intention of the fictional discourse is to persuade the addressee to change their mind and believe the author thus influencing their cultural, aesthetic and ideological benchmarks in the way the author has planned. [8, p. 203] It is implemented in the text by reference to fictional, imaginary worlds created by the author's artistic "ego", using stylistic figures of speech and in some cases by audio, visual and graphic means of communication. [8, p. 203]

The fictional discourse belongs to mentafact types of texts. It influences the world indirectly using artistic images. Mentafact texts don't change or reflect the real material world as it describes the fictional world that was created by the author. It carries only artistic function.

The research of this paper is based on the novel by Anthony Burgess 'A Clockwork Orange' and before researching the representation of semantic field of word "FEAR" we

need to analyze the text.

The text under analysis belongs to mentafact type of text as it reflects the real world indirectly through the artistic image, it describes the fictional dystopian world and carries artistic function. It is of fictional discourse as it contains a lot of stylistic devices, expressive means and figures of speech. The slang is widely used in the novel, as the main character uses Nadsat language that was created by the author.

The text under analysis was taken from the Part 2, Chapter 7 A Clockwork Orange. It is aimed at the readers who are interested in dystopia genre, who is interested in the notion of justice, at the reader who is deeply concerned about human rights and right of choice. (in the field of social and psychological studies, which is evident from the use of such words as un hypnotized, choice, self-abasement, consequence of choice)

The communicative aim of the textual information is to make a reader think if there are any cases when a person's right of choice can be taken away, show that only you are responsible for your life and that you should understand that your choice will always have a consequences.

Structural level of the text is ensured by lexical and semantic cohesion. Lexical cohesion is implemented by repetition links, which are:

- Simple lexical repetition: seem – seemed; litso – litsos.
- Complex lexical repetition: govoreet – govoreeted; started – starting.
- Simple paraphrase: subject – him; heap of dirt – you.
- Complex paraphrase: take – give.
- Co-reference: Governor – Minister; veck - prison Charlie.

Grammatical cohesion and syntactical structure are ensured by sequence of tenses.

For example: I was led quite kindly to the same old mesto, but there were changes there. I could slooshy titters and a couple of real horrorshow hawhawhaws coming from like the audience.

Compound and complex sentences, as well as the use of conjunctions and prepositions, ensure grammatical cohesion. "I'd like to give you a cigarette, brother, but I don't seem to have any. Then this horrible veck sort of bowed and danced off like an actor while the lights came up on me blinking and with my rot square for howling.

Stylistically the text is featured with the help of special language Nadsat (viddying, creeched, platties), epitets (heavenly, beautiful and beauteous).

CHAPTER 2

SEMANTIC FIELD “FEAR” IN AMERICAN DYSTHOPIAN NOVEL A CLOCKWORK ORANGE”: DYSTHOPIAN NOVEL DISCOURSE PECULARITIES, TRANSLATION OPTIONS

2.1 Lexical transformations in the translation of semantic field “FEAR” in fictional discourse

The main character of the novel ‘A Clockwork Orange’ is a teenager who uses a language Nadsat which contains lots of slang of Russian and Gypsy origin. The concept of fear is tracked through the whole novel as it is closely related to violence which is the one of the main themes of the novel. Thus, it is important to set that the context of the novel is violence that is represented by the main character Alex and his way of life. He turns from a violent boy who threatens to a boy who is threatened by the violence as it is.

(1)...All on this **frightened** odds *кночку*... - ...все на цього **зляканого** одіночку... The word frightened belongs to the semantic field “FEAR” and is translated with the help of concretization.

Another example of the use of concretization is: (2) *So double firegolds were bought in for the **scared** starry lighters - **Переляканим** старим п'яничкам принесли подвійне бухло.* Alex is a head of the gang that does crime and frightens people who they met, in the first part fear is tracked only among people who surround boys. (3-4) *Now all the cats were getting **swoogy** and running and jumping in a like **cat-panic** - Тут усі коту **перелякались** (modulation) , забігали, застрибали у тваринній тривозі.* The second part of the sentence includes ‘cat-panic’ which is translated with the help of generalization.

Most of the words of semantic field “FEAR” are synonyms, so the most common are lexical transformations as the words that are closest to the core of the field are synonyms. In case of the novel that we research for the paper the most common lexical transformation is modulation as we basically translate the word using the synonym that is related to the initial word. (5) *I'll be there tomorrow, don't **worry** - **не бійся**, я буду тут завтра.* The modulation is used as “worry” is translated here as “боятись”. Alex ensures his friends about him being present on the next day, hence the context is that his friends are concerned about his absence. “Worry” in the context of this sentence belongs to the semantic field “FEAR” and the modulation is used to emphasize the context of fear.

Not only words but also word groups and idioms belong to the semantic field, mostly they are placed on the periphery of the field as they are distant from the direct meaning but can relate to the core as well. (6) *Feeling I was going to **snuff it** – відчуття, яке я збирався **придушити**.* The modulation is used as the direct meaning of the word group “snuff it” is “to die” but in the context of the sentence it can be translated as «придушити».

Another example of the use of modulation in translating the semantic field is (7-8)...to do the **ultra-violent** on some **shivering** starry grey-haired ptitsa - **супер-жорстоко** знущатись з якоїсь сивої **дрізаючоїсь** ціни. Words “ultra-violent” and “shivering” are translated with the help of modulation as in the target language the meaning is contextual and derives from the text.

Pain and fear are closely related as it is human’s nature to be afraid of physical pain. Thus, words that refer to the feeling of pain, for example vocalization of the physical suffer, can be included to the semantic field of “FEAR”, however, it should be noted that these words and word groups would be located on the periphery of the field. (9-10) You could slooshy the **screams** and **moans** - було **слишна верещання і ремства**. The words scream and moan are translated to more specific equivalents верещання та ремство. The concretization was used as a transformation in this case.

In modern language it is common that some words are not translated directly but transliteration is used. (11) Walking and all to the **chamber of horrors** - ідучи і все таке в **кімнату горорів**. Anglicisms are widely used in Ukrainian language and it is common to target audience. Thus, transcoding can be used without losing the meaning of the word. In the case semantic calque was used.

The author implements lots of slang created specifically for the novel. These are words mostly of Russian origin and can be translated using different lexical transformations. As it is important to render especially the meaning of the slang. (12) And I smiled like **bezoomny** without thinking - і, не думаючи, я посміхнувся мов **крейзі**. The transformation used here is modulation. As the meaning of word “bezoomny” is rendered by substituting a direct meaning to a contextual “крейзі”. The emotional connotation of the initial word was kept.

In the first part of novel, Alex and his friends insult different people just for fun.

They beat them and abuse on the streets and at home and these people are petrified by the violence of young boys. The author uses different phrases to emphasize the fear these people feel. (13) *Going **boo hoo hoo**.... - бо-хо-хокаючи*. Here we have an example of lexical transformation transcoding.

(14) *Devotchka, who was still creech **creech creeching** away... - чіка все орала і орала*. The meaning of the slang «creech» is «to scream» and to implement it in the translated text concretization is used. Translation provides more specific meaning of the word and it is also colored stylistically to render the form of the slang that is used in the source language.

The second part of the text changed the perspective of fear in the novel. If in the first part Alex was the reason of fear in the second part, it changes, and he becomes the source of fear – in other words he felt what his victims felt. (15) *«Sir» I said, like **wary**. - «Сер» сказав я, **насторожений***. The word «wary» is translated by concretization as in the target language it acquires its distant meaning to show the fear of the character.

(16) *I got out of the bed all **trembly**... - я встав з ліжка весь тремтячи*. In the translation the meaning of the word is more general and it doesn't render the form of more casual use of word “trembling”. In this case the unit is translated with the help of generalization as more specific meaning is substituted and is not used.

The novel is highly concerned with the concept of choice and particularly in the work it is closely connected to the concept of fear. Thus we can find such narrations that belong to the semantic field: (17) *It may be **horrible** to be good - іноді **погано** бути *хорошим**. The generalization of the word «horrible» is represented as its more direct meaning «жахливий» is not used instead more general meaning is implemented in the translation to add the stylistic coloring to the meaning of the whole sentence.

The same occurs in translation of the word «terrible»: (18) *A terrible **terrible** thing*

to consider - страшна річ, якщо подумати. To translate the unit generalization is used to emphasize the context of fear in regards of the concept of losing the right to choose.

Another example of generalization is: (19) *Very fierce and full of discord sound - дуже шалений і повний дисонансу звук.* An action and emotion precede to the fear thus the unit «fierce» refer to the semantic field of word “FEAR” as the notion that causes it. However, it’s first meaning «жорстокий» is not applied in the translation but its generalized meaning «шалений» as it is applied to describe the sound.

In the second part of the novel Alex feels the fear his victims felt when he insulted them as he is being treated to cure the violence inside him. He is being hypnotized to feel physical fear when he sees any violence or try to commit the crime. The research that conducted on him has the form of a treatment when he is shown violent scenes and is made to watch them to reprogram his inner self. (20) *Like horrible nightmare was in the past and all over. - як жахливе марення, яке закінчувалось і починалось знов.* The modulation is used in this case to render the context of terrible process that he goes through.

Fear is closely related to the pain as by human nature we are used to be afraid of any pain that a person may feel. (21) *Oh, I have a ghastly pain in my side. - о, у мене дуже болить бік.* Generalization is used here as we changed the structure of the sentence, and it already carries the stylistic coloring so the meaning that is translated is substituted to more general one.

Thought the second part of the novel the main character starts to understand that in fact he sign up to something horrible. (22) *...escorted me to my everyday torture... - провів мене до щоденного катування.* The unit “torture” is related to the semantic field “FEAR” although it is located distantly from the core of the field. The meaning of the word is transferred with a help of changing the direct meaning to a more specific

«катування» to emphasize the nature of this treatment. Hence, concretization is used.

The main character suffers from the treatment physically thus he is afraid of every new day. (23) *Stop the **pain** and sickness coming up* - *зупиніть це страждання та нудоту*. As it was mentioned earlier the concept of fear is closely related to the pain in terms of causal relationship. In the represented sentence the modulation is used. The meaning of the word “pain” is translated according to the context of the nature of the pain that was caused.

The same notion can be seen when translating (24) *...drove him to that grotesque act of self-abasement* - *загнали його в цей гротескний стан самознищення*. The direct meaning of the word-group is omitted and instead its contextual translation is used. That is the case of modulation.

Another example of modulation is: (25) *My dad and mum sat like **petrified*** - *мої батьки сиділи **не рухаючись***. Firstly, it should be mentioned that in the context of this sentence “petrified” refers to the semantic field of “FEAR” as this state is an effect of the scare. The transformation used to translate the word is generalization. More general meaning of the word is used.

(26) *The writer veck started to **platch** like his life's work was ruined* - *чувак-нусака почав **рудать** наче праця його життя була зруйнована*. Another example of Nadsat is the word «platch» that means «a cry». It refers to the semantic field “FEAR” as the result of scare. It is translated with the help of concretization. The meaning of the translated word is more specific, and it is used to render the use of slang in the source text.

The author of the novel uses lots of phrases to show the sound side of the events. When it comes to fear we tend to vocalize what we feel. (27) *The old deck began to make sort of chumbling shooms* - *«wuf waf wof»* - *старий хрін щось бурмотів* - *«буу бум*

бем». Transcoding is used to render the sounds that the author put in the sentence.

Anglicisms are widely used in the modern Ukrainian language. English words are implemented without the translation and their meaning is understood. (28)...*A real **show of horrors** - справжнє **шоу зоропів***. The word group «show of horrors» is translated with the help of transliteration. There is no need for literal translation as the target audience understands the meaning of the word and such type of transformation adds more stylistic coloring.

(29) *But all I could do brothers, was to just lay there **sobbing** boo hoo hoo - але єдине що я міг, товариші, це лежати тут і **conimu** «уууу»*. The meaning of the word «sobbing» is specified in the target text, concretization is used.

Different word combinations can also relate to the semantic field, especially when it reflects the notion of the core of the field. (30) *I got this picture of this insulting **chelloveck howling for mercy** - з'явилась картинк цього чувака, який **молив про пощаду***. The translation is an example of modulation. The meaning of the source text is represented by more contextual process.

Out of 50 examples of units of semantic field “FEAR” the most common type of transformations is lexical transformation. In the research there are represented 30 units of lexical transformations which is 60%. According to the result of research, the most common one is modulation, 11 examples of modulation were found. It can be considered that this type of modulation is the most suitable in regards of translating units of the semantic “FEAR” in fictional discourse. 8 units were translated with the help of concretization, 7 units with the help of generalization. And less common once are transcoding (3 examples), transliteration (1 example) and calque (it was used 1 time).

2.2 Grammatical transformations in the translation of semantic field “FEAR”

in fictional discourse

The grammatical transformations are not as common when it comes to translating the semantic field, however, if we put the words in some context it may require the grammatical changes to be made. (31) *...he said nothing for **fear** of being called gloopy...* - *він нічого не сказав, бо **боявся**, що його назвуть глупим.* That is an example of grammatical morphological replacement. The word «fear» is a noun and after translating it becomes a verb.

The same phenomenon acquires in translating (32-33) *...footbatters making everybody paralytic with **fright** by **threatening** to not to play next Saturday....* - *футболісти **налякали** на всіх, вони **погрозили**, що не гратимуть наступної суботи.* Both words are rendered with the help of grammatical morphological replacement Noun “fright” becomes a verb an adjective “threatening” transforms to a verb.

The word “concern” relates to the semantic field of “FEAR” as this state is effected by fear. (34) *The government cannot **be concerned** any longer...* - *держава більше **не переймається**.* The syntactic construction is changed which is an example of syntactic grammatical replacement. We can see the change of predicative complex.

As it was mentioned earlier the author uses a created language Nadsat to color the speech of the main character. It is mostly of Russian and Gypsy origin, and it is for the translator to decide whether to render these specifics. (35) *I was **poogly** of getting back into bed to sleep* - *я **боявся** знов лягти спати.* In this case the form of the slang is not rendered, however, the predicative complex is changed which is an example of grammatical syntactic replacement.

(36) *We never wished you **harm** ...* - *ми ніколи не хотіли тобі **нашкодити**.* Here

“harm” relates to the semantic field of “FEAR” as these words acquire causal relationships. The grammatical morphological substitution is used as the noun becomes a verb.

(37) *When he came, all **nervous** and rubbing his roockers on his grassy apron - коли він прийшов весь **на нервах** потерачи свої ручища об свій грязний фартух.* The word ‘nervous’ is translated as ‘на нервах’ to represent the state that was implemented in the source text. Addition was used to translate the word.

The word ‘suffer’ can be related to the semantic field of “FEAR” although it would be located on the periphery of the field. In the context of the novel the main character suffers physically because he is scared. (38) *...poor and **suffering** Friend and Narrator - бідного мученика Друга та Оповідача.* By translating ‘suffering’ to ‘мученик’ we change the part of speech which is grammatical morphological replacement.

The words that explain a facial expression can be also added to the semantic field. For example, a word ‘agony’ is related to the semantic field of “FEAR” as it has direct relation to the meaning. (39) *...and you could viddy her **agonized** litso... - можна було увідіть агонію на її лиці.* The word ‘agonized’ is translated to ‘агонія’ as in the context of the sentence it changes from adverb to noun. And that is grammatical morphological replacement.

The main character, Alex, in the second part of the novel becomes an object of experiment of curing the violence. (40) *He was a **menace** - він загрожував.* The doctor who held an experiment refers to Alex as a menace meaning that they are afraid of the power of Alex’s inner violence, thus the word ‘menace’ relates to the semantic field of “FEAR”. The transformation used for translation is grammatical morphological replacement. A noun transferred to a verb.

Through all the novel different characters express their fear of being beaten to

death. Their pain and scare is represented by expressing description of their physical reply to the scare. (41) ...*crawling and **howling** about like an animal* - *повзав і **вув** навколо наче тварина*. ‘Howling’ here is a participle which relates to the noun and after translation it becomes a verb ‘вити’ which is a case of grammatical morphological replacement, a transformation that is used when the part of speech changes during translation.

Another example of grammatical morphological translation is (42) ...*old roockers all **trembling**...* - *старі лани затряслись*. A noun becomes a verb. The word ‘tremble’ relates to the semantic field of ‘FEAR’ as it is a physical representation of fear.

When a person deadly afraid of a treat it is more likely that they would start vocalize in different ways this feeling. (43) ...*And that made the old deck start **moaning** a lot then* - *старухан почав **стогнути***. The participle becomes a verb which is a representation of grammatical morphological replacement.

Another aspect of the treatment that was hold was manipulations that doctors and researchers performed to Alex. They wanted him to be harmless to make him more adjustable to the curring. (44) *They would have been glad, yes, glad for you **to be dead*** - *вони були б щасливі, так, щасливі якби ти **помер***. Firstly, it should be mentioned that any units that relate to death can be included to the semantic field of ‘FEAR’ as every human being is afraid of death, that is our nature. Thus, ‘to be dead’ is located in the semantic field of ‘FEAR’, although it is distant from the core. The syntactic construction of predicate is changed from Infinitive to a clause which is the use of grammatical syntactic replacement.

As it was already mentioned the doctors manipulated Alex in different ways in order for him to be more adjustable to the research. They needed to ensure him that everything is safe and nothing would change about him. (45) *You will have no **worries*** -

тобі не треба буде пережити. The structure of the sentence is changed as a complex predicate ‘to have worries’ is transferred to a simple predicate ‘пережити’. When we change the structure type of a phrase of sentence we use grammatical syntactic replacement.

15 units of the semantic field were translated with the help of grammatical transformations which is 30%. There are 10 examples of grammatical morphological replacement which makes this type of transformation the most usable in translating semantic field. 4 times syntactic replacement was used. And there was only 1 example of addition.

2.3 Lexical and grammatical transformations in the translation of semantic field “FEAR” in fictional discourse

Some words that are related to the concept of fear do not have equivalent in the target language, thus to translate the word accurately and render its meaning some context should be added to achieve the adequacy. (46) *I said, like sniveling*. - *сказав я пускаючи соплі*. «sniveling» is translated to «пускаючи соплі». After translation we come to 2 words that reflect the meaning of one word used in the source text which is the example of grammatical compensation.

In the second part of the novel Alex loses his right of choice when we decided to agree to the curing treatment to be released from the prison. But firstly, he does not know what he signed up for so people who conduct the research try not to scare him as it may bring some problems in the further study. (47) *Oh, we don't anticipate any trouble* - *о, ми очікуємо що все пройде без проблем*. The form of the word is changed from negative to positive, thus we used an antonymic translation.

Although researchers were afraid of Alex he was still physically scared of the experiment that was held. He was injected some medical mixture that made his body physically reply to the violence he was shown. (48) *I began to **feel like in distress*** – *мені стало не по собі*. ‘To feel in distress’ is phraseological group that can be included to the semantic field “FEAR” as anticipation of the feeling of fear. The transformations that are used to translate the word group refer to lexical and grammatical transformation. It is an example of total reorganization.

Some words with negative connotation when translating acquire positive meaning. That is a case of antonymic translation. (49) ***Harmless**, if you see what I mean* - *безпечний, якщо ви розумієте, що я маю на увазі*. Affixes ‘less’ represents the negative connotation of the word. In this case we translated word ‘harmless’ to ‘безпечний’ that has a positive connotation.

Physically fear can be represented by the state of the person which is represented by the word group in the language. Thus, these word groups are also included to the semantic field. (50) *His loving and faithful wife, just **stood like froze** by the fireplace...* - *його любляча і вірна дружина **вступилась наче вкопана** біля каміну*. To achieve the adequacy in the target language ‘stood like froze’ was translated to ‘вступилась наче вкопана’, which is widely used among the target audience, to transfer the semantic coloring. Total reorganization was used as we completely changed the structure of the words and on the lexical level, we used different words. However, the meaning that is implemented in the source text was preserved.

5 examples of lexical-grammatical transformations were found in the novel which makes it 10% out of all examples. Total reorganization was used twice. It is used to translate the word group of the semantic field that cannot be rendered with the help of literal translation and when significant reorganization of the group should be made to achieve adequacy in target language. Antonymic translation is also a rather useful

transformation that is used for translating semantic field. There were 2 cases of its usage. It renders the meaning as well as add semantic coloring to the target text. And there were only 1 case of use of compensation as it is not as common for the translation of the semantic field.

CONCLUSION

The findings of the paper confirm the approaches that were investigated at the beginning of the paper. The semantic field is indeed a useful tool when it comes to the translation of the fictional discourse as it helps to perceive the source language and translate it to the target language adequately and accurately. And at the same time, it helps to preserve the stylistic features of the source text and render them according to the cultural peculiarities of the target audience.

In regards of the fictional discourse, the research shows that the semantic field is a rather variable notion that can change according to the context that is implemented to the text. With the change of the context the semantic field itself can be changed. On the contrary, not only context changes the semantic field, but the different cultural peculiarities may also effect these changes.

When it comes to translation of the semantic field it should be noted that outside the context, the semantic field is mostly rendered with the help of literal translation as it consists of separate words and word groups. Although when the context is implemented, different transformations are used.

The research was held on the basis of 50 units of the semantic field of “FEAR” in fictional discourse in novel “A Clockwork Orange”. The translation was performed with the help of grammatical, lexical and lexical-grammatical transformations. Figure 3 illustrates the percentage of the transformations. According to the paper, the most common is lexical transformation. 60% of the units were translated with its help. As the semantic field mostly consists of separate words, lexical transformation approaches the most adequate translation of the units. However, grammatical transformations are also used, 30% of the units were translated with the help of grammatical transformations. Word groups and phraseological units are also the part of the semantic field as their

meaning is still connected to the core of the field. Lexical-grammatical transformations are rarely used to translate the units of semantic field as mostly separate words refer to the semantic field. There were only 10% of examples of such transformations. Complex transformations are not used in translation of simple words. However, if the word is implemented in the context such transformations are possible. Not only simple words but also word groups and phraseological groups and idioms are included in the semantic field of the word and grammatical and lexical transformations are widely used to achieve the adequacy and accuracy in translation.

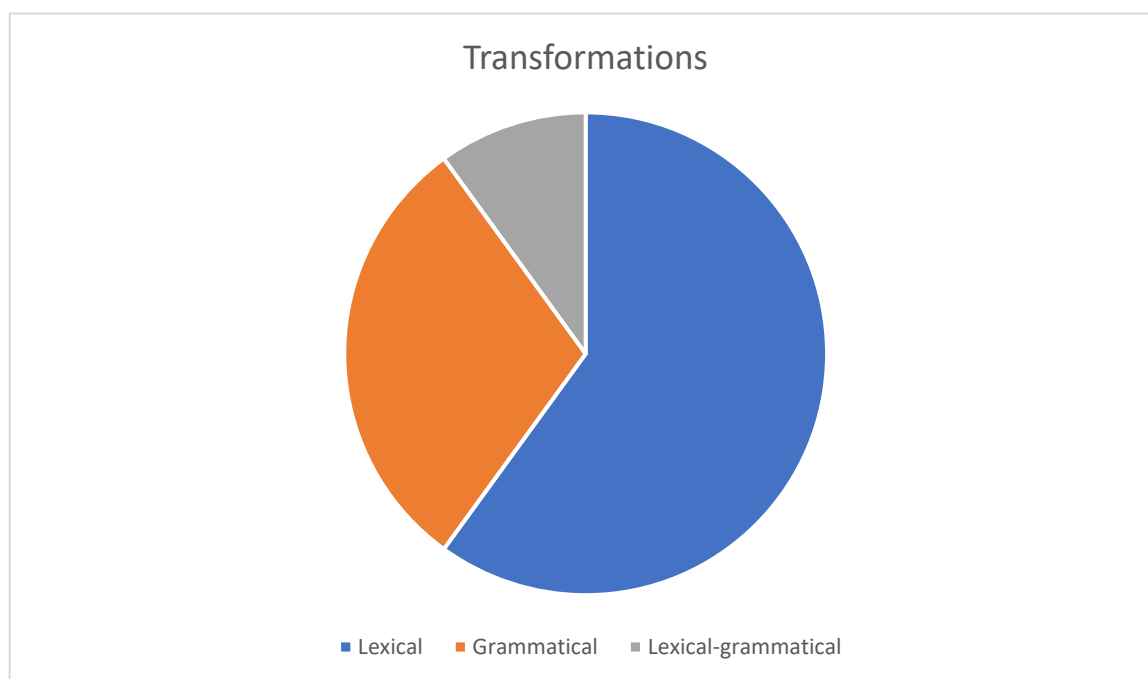


Figure 3. Frequency of transformations in translation semantic field

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ANNEX

	Original text	Translated text
1	All on this frightened odds knocky...	...все на цього зляканого одіночку...
2	So double firegolds were bought in for the scared starry lighters	Переляканим старим п'яничкам принесли подвійне бухло.
3	Now all the cats were getting spoogy	Тут усі коти перелякались
4	and running and jumping in a like cat-panic	забігали, застрибали у тваринній тривозі .
5	I'll be there tomorrow, don't worry	не бійся , я буду тут завтра
6	Feeling I was going to snuff it	відчуття, яке я збирався придушити .
7	...to do the ultra-violent	супер-жорстоко знущатись

8	on some shivering starry grey-haired ptitsa	з якоїсь сивої дригаючоїсь ціпи.
9 10	You could slooshy the screams and moans	було слишна верещання і ремства.
11	Walking and all to the chamber of horrors	ідуци і все таке в кімнату горорів.
12	And I smiled like bezoomny without thinking	і, не думаючи, я посміхнувся мов крейзі
13	Going boo hoo hoo...	бо-хо-хокаючи
14	Devotchka, who was still creech creech creeching away...	чіка все орала і орала.
15	«Sir» I said, like wary .	«Сер» сказав я, насторожений.
16	I got out of the bed all trembly...	я встав з ліжка весь тремтячи.
17	It may be horrible to be good	я встав з ліжка весь тремтячи.
18	It may be horrible to be good	іноді погано бути хорошим.
19	A terrible terrible thing to consider	страшна річ, якщо подумати.
20	Very fierce and full of discord sound	дуже шалений і повний дисонансу звук.
21	Like horrible nightmare was in the past and all over.	як жахливе марення, яке закінчувалось і починалось знов.
22	Oh, I have a ghastly pain in my side.	о, у мене дуже болить бік
23	...escorted me to my everyday torture...	провів мене до щоденного катування.
23	Stop the pain and sickness coming up	зупиніть це страждання та нудоту

24	...drove him to that grotesque act of self-abasement	загнали його в цей гротескний стан самознищення .
25	My dad and mum sat like petrified	мої батьки сиділи не рухаючись .
26	The writer veck started to platch like his life's work was ruined	чувак-писака почав ридять наче праця його життя була зруйнована.
27	The old deck began to make sort of chumbling shooms « wuf waf wof »	старий хрін щось бурмотів - « буу бум бем ».
28	...A real show of horrors	справжнє шоу горорів .
29	But all I could do brothers, was to just lay there sobbing boo hoo hoo	але єдине що я міг, товариші, це лежати тут і сопіти «уууу».
30	I got this picture of this insulting chelloveck howling for mercy	з'явилась картинк цього чувака, який моли про пощаду .
31	...he said nothing for fear of being called gloopy...	він нічого не сказав, бо боявся , що його назвуть глупим.
32	...footbatters making everybody paralytic with fright	футболісти налякали на всіх
33	by threatening to not to play next Saturday....	вони погрозили , що не гратимуть наступної суботи.
34	The government cannot be concerned any longer...	держава більше не переймається .
35	I was poogly of getting back into bed to sleep	я боявся знов лягти спати

36	We never wished you harm ...	ми ніколи не хотіли тобі нашкодити
37	When he came, all nervous and rubbing his roockers on his grassy apron	коли він прийшов весь на нервах потерачи свої ручища об свій грязний фартух.
38	...poor and suffering Friend and Narrator	бідного мученика Друга та Оповідача.
39	and you could viddy her agonized litso...	можна було увідіть агонію на її лиці.
40	He was a menace	він загрожував .
41	...crawling and howling about like an animal	повзав і вив навколо наче тварина.
42	...old roockers all trembling ...	старі лапи затряслись.
43	...And that made the old deck start moaning a lot then	старухан почав стогнати .
44	They would have been glad, yes, glad for you to be dead	вони були б щасливі, так, щасливі якби ти помер .
45	You will have no worries	тобі не треба буде переживати .
46	I said, like sniveling .	сказав я пускаючи соплі.
47	Oh, we don't anticipate any trouble	о, ми очікуємо що все пройде без проблем .
48	I began to feel like in distress	мені стало не по собі.
49	Harmless , if you see what I mean	безпечний, якщо ви розумієте, що я маю на увазі.
50	His loving and faithful wife, just stood like froze by the fireplace...	його любляча і вірна дружина втупилась наче вкопана біля каміну.

РЕЗЮМЕ

Курсову роботу присвячено дослідженню особливостей перекладу українською мовою одиниць семантичного поля “FEAR” в американському дискурсі антиутопії. Дана робота розкриває основні виклики перекладу одиниць семантичного поля, аналізує зразок текст художнього дискурсу і здійснює перекладацький аналіз 50 одиниць семантичного поля «FEAR» у романі Ентоні Берджиса «Механічний Апельсин».

Ключові слова: переклад, семантичне поле, аналіз тексту, художній дискурс, трансформації.